

Photo Arts 1 Fall Quarter 2010.1

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Assignment #5: “Color Scheme Portrait”

A collaboration between the model and the photographer.

READ ALL BELOW INFORMATION CAREFULLY BEFORE DOING ASSIGNMENT!

Due: 4 Final images. October 7, 2010. Lab

“The duration of a session is one of growing rapport, of a deepening friendship. The camera is hardly more than a recording device for an experience between two people. They create in one another - only the photographer is conditioned to see like a camera, so the end result is a photograph.”

Minor White

Challenge:

- To photograph at least three different people to create interesting and thought provoking portraits.
- To learn a few standard location/lighting techniques for portraiture and to then give you the opportunity to use these as a point of departure for your own interpretive portraits.
- To apply at least 4 different color schemes.

Objective:

- To familiarize you with working with available natural sunlight situation to create some basic portraits.
- You are to use your DSLR for this project.
- Again, to familiarize you with making art that means something to you.
- Use skills you have mastered from previous assignments & classes to make interesting images.
- To understand basic lighting conditions on the human face.
 1. Broad Light.
 2. Short Light.
 3. Butterfly Light.
- Mandatory, achieve a “catch-light” in the subject’s eyes in first three portrait situations.
- Working with shallow or great depth of field and a constructed environmental portrait.
- The effects on the subject using various camera lenses.
- The figure must occupy at least 1/2 the frame of the photograph.
- You can shoot up close, or full figure. But I do not want the subject to be very small in the overall composition.
- No self portraits. I want you behind the camera.
- No electronic flash light.
- Shoot and reshoot. Edit and re-edit will make the series stronger.
- Time management.
- Use all 4 of the following color schemes.
 1. Monochromatic Color.
 2. Complimentary Colors or Color Contrast.
 3. Analogous Colors.
 4. “Splash of Color”.

Materials Needed:

- An idea!
- Try finding some interesting people to photograph.
- Try avoiding photographing other photography students whenever possible.
- The more you shoot, the more you have to edit from.

Procedure:

- As before, work on an idea for the rest of the class and just go photograph.
- Plan out your ideas before you start working. Build on previous assignments.
- If it does not come to you, shoot and bring work into work into labs and crit to discuss.
- Time management is everything.

Submit:

- On your original stationary that has all your contact information.
- An assessment sheet for the project is to be handed in.
- 4 images, 300ppi resolution.
 1. 1 Portrait demonstrating broad lighting.
 2. 1 Portrait demonstrating short lighting.
 3. 1 Portrait demonstrating butterfly lighting.
 4. 1 Portrait demonstrating of your choice.
- You must use three different models.
- Use all four of the following color schemes.
 1. Monochromatic Color.
 2. Complimentary Colors or Color Contrast.
 3. Analogous Colors.
 4. "Splash of Color".
- On your original stationary that has all your contact information.
Detail any lighting diagrams from a birds eye view.
- Technical information, exposures, camera equipment, etc.
- On your original stationary that has all your contact information.
Model releases.
- Make sure your name is readable and on everything.

- Consider the below “Emotional Words as Topics” shoot, illustrate each color scheme.
- Try pushing these examples to the extreme.
- When working with these colors, try setting a mood that can illustrate a human emotion to be “experiences” when looking at the photograph. How have you seen the use of color in still photographs or movies to generate a sense of emotion like, Passion, Horror, Joy, Death, Growth, Cold, Hot, Melancholy, Sorrow, Tension, these are just some examples...
- To better understand color balance and digital ink jet printing.

Using the color theories we have discussed in class, consider the four types of color schemes.

1. Monochromatic Color. Only one main color or color cast throughout photograph.
 - Only one color is present in the photograph.
2. Complimentary Colors or Color Contrast. Tension created with the compliment colors on the color paint wheel. Not to be confused with the photo color wheel.
 - The two colors in the photograph sit opposite each other on the paint color wheel.
3. Analogous Colors. Three related colors along the color paint wheel.
 - These colors are related to, but do not extend to 1/2 the color wheel colors.
4. “Splash of Color”. A neutral white, gray or black monochromatic scene with a small splash of color to make that color “pop” in the composition.
 - Remember, a large portion of this photograph is white, gray or black (no other color) with just a small item or amount of color to make it “pop” from the background.

A few Visual References to check out in the library:

Richard Avedon

Phillipe Halsman

Greg Gorman

Yoseph Karsh

Annie Leibovitz

Robert Mapplethorpe

Irving Penn

Herb Ritts

Matthew Rolston

Victor Skrebneski

Albert Watson

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Information (Please Print):

Model Info: _____

Name: _____

Address: _____

Phone #: _____

email/URL: _____

Birth Date: _____

Conditions: _____

Legalities: _____

Today's Date: _____

Your Signature: _____

Witness: _____